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1835
May 13
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A
CATALOGUE
OF
A VERY BEAUTIFUL COLLECTION
OF THE
ETCHINGS BY REMBRANDT,

THE PROPERTY OF THE LATE
RIGHT HON. REGINALD POLE CAREW,
CONSISTING OF HIS VARIOUS WORKS,
SCRIPTURAL, FANCY, LANDSCAPES, AND PORTRAITS,

INCLUDING
THE HUNDRED GUILDER PRINT,
RAISING OF LAZARUS;
CHRIST BEFORE PILATE; [Dr. Leslie]
ADVOCATE TOLLING; BURGOMASTER SIX;
AND OTHER CELEBRATED WORKS.

*The whole in the most desirable condition, and many of them
in early and curious states,*

COLLECTED WITH GREAT JUDGMENT OUT OF THE
BARNARD, HIBBERT, HARING, AND BUTE COLLECTIONS:

WITH SOME
ORIGINAL DRAWINGS BY REMBRANDT;
ETCHINGS BY HIS SCHOLARS;
PORTFOLIOS,
&c. &c.

L.13998
WHICH WILL BE SOLD BY AUCTION,
BY
MR. WHEATLEY,
AT HIS GREAT ROOM, 191, PICCADILLY,
On WEDNESDAY, MAY 13, 1835, and Two following Days,
And may be Viewed Two Days preceding.

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arises between two or more Bidders, the Lot so disputed, shall be immediately put up again and re-sold.

II. No Person to advance less than 1*s.*; above Five Pounds, 2*s. 6d*; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, if required, in Part Payment of the Purchase-money; in Default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away at the Buyer's Expense, within Three Days after the conclusion of the Sale; and the remainder of the Purchase-money to be absolutely paid on or before the Delivery, in default of which, Mr. W. will not hold himself responsible, if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the Purchaser.

V. Upon Failure of complying with the above Conditions the Money deposited in Part of Payment shall be forfeited; and all Lots uncleared within the time aforesaid, shall be re-sold by public or private Sale; and the Deficiency (if any) arising from such re-sale, shall be made good by the Defaulter at this Sale, together with all charges attending the same.

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their obedient Servant,

B. WHEATLEY.

P R E F A C E.

THE period at which the late Mr. Pole Carew formed his Collection of Rembrandt's Etchings was particularly fortunate for his purpose; the dispersion of the Cabinets of Barnard, Haring, Hibbert, and Lord Bute, gave the opportunity of procuring many Prints, for which he might otherwise have waited for many years, and of the opportunity he wisely availed himself—procuring from those Collections several of his choicest specimens. To these he added, by private purchase, the Collection of Mr. John Chalon, an ardent admirer and very able judge of the Works of Rembrandt. They had passed into the hands of his son-in-law, Mr. Christian Josi, and from him were purchased by the late Thomas Philipe, for Mr. Pole Carew.

But it was not alone a fortunate period that enabled him to collect his stores—it was also an enthusiastic love for the pursuit—a warm admiration for the works of the inimitable artist, with a tasteful eye in the selection of the finest impressions he could procure.

PREFACE.

Since the Barnard sale so choice a collection has not been exhibited for public competition in England. The Josi—the Baring—or the Buckingham Collections were not of equal importance, though it is freely admitted, that each of those Collections, and particularly the last, contained some few gems not to be found in the present.

The Collection being uniformly fine, it has not been thought advisable to put the usual epithets of quality to them, excepting where it is necessary to determine the state or condition of the Print.

A

CATALOGUE
OF THE
WORKS OF REMBRANDT,

§c. &c.

FIRST DAY'S SALE.

PORTRAITS OF REMBRANDT,
OR, HEADS RESEMBLING HIM.

The numbers refer to Daulby's Catalogue.

<i>Claussen</i>	1	BUST of a young Man resembling Rembrandt, with bushy hair (2)	-	-	1	-	10	6
<i>Sir W. Knighston</i>	2	Young Man's Head, resembling Rembrandt, with moustaches (3)	-	-	-	1	-	14
<i>Harding</i>	3	PORTRAIT OF REMBRANDT, CALLED THE BIRD OF PREY. PRINT (4), extremely rare	-	-	-	1	3	3
<i>Brougham</i>	4	Small Head, stooping, somewhat resembling Rembrandt (6), <i>very scarce, the third impression</i>	-	-	-	1	3	5
<i>Smith</i>	5	Bust of a young Man resembling Rembrandt, coarsely etched (7), <i>very scarce</i>	-	-	-	1	-	8

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Sum - 6

<i>Rudge</i>	6	PORTRAIT OF REMBRANDT WHEN YOUNG (8), <i>first impression, with the head only etched, EXTREMELY RARE; from the Barnard Collection</i>	11	7	6
<i>Brougham</i>	7	Portrait of Rembrandt when Young (8), <i>the finished impression; with Rembrandt's name on each side, very powerful in colour</i>	4		
<i>Rudge</i>	8	HEAD RESEMBLING REMBRANDT, WITH THE HAIR FRIZZLED (9), <i>the uncut plate, first state, EXTREMELY RARE</i>	23	12	6
<i>do</i>	9	The same Portrait (9), <i>second state, very scarce</i>	1	10	10
<i>do</i>	10	The same Portrait (9), <i>the third impression, ditto</i>	1	1	7
<i>Rudge</i>	11	The same Portrait (9), <i>the fourth state</i>	1	1	10
<i>Skeight</i>	12	Rembrandt in a mezettin cap (<i>No. 12 the same as No. 293</i>)	1	5	6
<i>Brougham</i>	13	Bust, in which there is some resemblance of Rembrandt in his youth (14), <i>the edges of the plate not cleared</i>	1	11	5
<i>Woodburne</i>	14	PORTRAIT OF REMBRANDT WHEN YOUNG, in cap; the arms wrapped in a mantle (15), <i>very scarce, on India paper; from the Remy and Barnard Collections</i>	16	16	-
<i>do</i>	15	Small Portrait of Rembrandt, in a cap and fur cloak; <i>the uncut plate (17 same as 297), and the copy in reverse direction</i>	5	10	-
<i>do</i>	16	Bust of a young Man resembling Rembrandt, with the mouth open (18), <i>the edges not cleared</i>	1	11	6
<i>Siffins</i>	17	Bust, which resembles Rembrandt in his youth, in fur cap (19), <i>first impression, very scarce</i>	1	5	-
<i>Saguenay</i>	18	Bust, resembling Rembrandt; the hair frizzled (20); <i>first state, very scarce, and the re-touched plate of the same</i>	10	6	-
<i>Cithey</i>	19	A Bust, very much resembling Rembrandt, in a high fur cap (21), <i>from the Mariette Collection</i>	1	13	-
<i>Sollomay</i>	20	Portrait of Rembrandt, in a cap, with a scarf round his neck, dated 1633 (22)	1	11	-
<i>Hardinge</i>	21	Portrait of Rembrandt, with a drawn sabre (23); <i>first impression, in which the left eye is darkened</i>	1	10	-
<i>do</i>	22	The same Portrait (23), <i>in which the left eye has been cleared</i>	1	6	6
			108	11	6

FIRST DAY'S SALE.

31 Oct. 11, 6

<i>Sturt</i>	23 Portraits of Rembrandt and his Wife (24), dated 1636; and reverse of the same	2	—	14
<i>do</i>	24 Rembrandt in a mezzetin cap and feather, dated 1638 (25)	1	—	8
<i>Brougham</i>	25 PORTRAIT OF REMBRANDT, IN A CAP, THE HAIR FLOWING DOWN HIS BACK, dated 1639 (26); FIRST STATE, OF GREAT RARITY, BEING BEFORE THE RIM OF 58. 16.— THE CAP WAS CONTINUED ROUND THE HEAD	1	—	
<i>Colnaghi</i>	26 The same Portrait, with the cap continued round the head (26)	1	3	6
<i>Manson</i>	27 PORTRAIT OF REMBRANDT DRAWING (27), THE FIRST STATE, before the landscape and the scroll, containing the name and date, and otherwise unfinished, ON INDIA PAPER; from the Collection of P. Remy	1	30	10
<i>Jessi</i>	28 REMBRANDT DRAWING (27), the second state, also before the landscape, with the name and date, but having the ruffle and the right-hand unshaded, EXTREMELY FINE AND VERY RARE	1	13	2
<i>Brougham</i>	29 REMBRANDT DRAWING (27); the third state, before the landscape, with the white ruffle, but having the right-hand shaded	1	10	10
<i>Harding</i>	30 Rembrandt Drawing (27), with the Landscape, from the Collection of P. Remy	1	2	12
<i>Sturt</i>	31 Rembrandt Drawing (27), with the landscape, but having the strong cross-lines in the former state softened down, with an impression in an inferior state	2	1	1
<i>Brougham</i>	32 PORTRAIT OF REMBRANDT, IN AN OVAL (28), IN CAP, WITH FEATHER, before the squares were cut from the angles	1	10	10

SUBJECTS FROM THE OLD TESTAMENT.

<i>Hastings</i>	33 Adam and Eve eating of the Forbidden Fruit, 1638, (29)	1	—	15
<i>Wible</i>	34 Abraham entertaining the three Angels, 1656, (30)	1	—	14
—	35 Abraham sending away Hagar and Ishmael, 1637, (31)	1	1	9
—	36 Abraham and his Son Isaac (32), 1645,	1	1	6

24 Nov. 15.

<i>Tiffin</i>	37 Abraham's Sacrifice, 1655 (32), very rich, with the bur, on India paper, and reverse copy, without the name of Rembrandt	2	4
<i>Brougham</i>	38 Four Subjects from the Spanish book of Menassah Ben Israel (34), viz.—The Image of Nebuchadnezzar—Combat of David and Goliah—the Vision of Ezekiel—and Jacob's Ladder; the three latter on India paper, the whole in early states	4	6
<i>Baker</i>	39 Jacob lamenting the supposed Death of Joseph (35), remarkably fine, and copy in the same direction	2	12
<i>do</i>	40 Joseph relating his Dream, in the presence of his Father and Mother, 1638 (37), first state, before the turban and curtain were shaded	3	-
<i>Shuttle</i>	41 The same Print, with the turban and curtain shaded, (37)	1	9
<i>Cobnagh</i>	42 Gideon's Sacrifice (38), fourth state, (more probably the work of F. Bol.)	1	7
<i>Cobnagh</i>	43 The Triumph of Mordecai (39), very fine, with the burr	1	6
<i>Cobnagh</i>	44 David on his Knees praying (40), dated 1652	1	5
<i>Cobnagh</i>	45 Blind Tobit groping his way (41), 1651	1	6
<i>Cobnagh</i>	46 The Angel ascending from Tobit and his Family, 1641, (42)	1	-

SUBJECTS FROM THE NEW TESTAMENT.

<i>Brougham</i>	47 The Angel appearing to the Shepherds (43), a clear and good impression	1	5
<i>Brougham</i>	48 The Nativity, or Adoration of the Shepherds (44), in the first state, the thatch is completed to the edge of the plate	1	5
<i>do</i>	49 The same subject (44), second state, in which is more colour in the dark parts	1	-
<i>do</i>	50 The Nativity, a Night Piece (45), on India paper, before the planks were added to the stall	1	5
<i>do</i>	51 The same subject, (45), with the planks, but rich in colour	1	10
<i>Shuttle</i>	52 The same subject (45), an impression of less power	1	5
<i>Brougham</i>	53 The Circumcision, 1654 (46)	1	3
<i>Holloway</i>	54 The Little Circumcision (47), and a contemporary copy in a reverse direction	1	13

FIRST DAY'S SALE.

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<i>Smith</i>	55 The Circumcision, etched in a rough manner, with the address of Berendrech, (48)	1	
	56 The Presentation in the vaulted Temple, with the calotte on the head of Simeon, (49)	1	10
<i>Giffin</i>	57 The Presentation, in Rembrandt's dark manner (50), a clear and brilliant impression	1	
<i>Lodolz</i>	58 The Presentation in the Temple, with the Angel, 1630 (51)	1	17
<i>Boker</i>	59 The Little Flight into Egypt, 1633 (52)	1	2 12 6
	60 The Flight into Egypt, a Night Piece (53), reverse of the first state, and the third state, with the reflected lights on the figure of Joseph	2	11
<i>Smith</i>	61 The same Print (53), the two later states, in which the plate is much darkened	2	19
<i>Brougheux</i>	62 The Return from Egypt, in which Jesus is walking between Joseph and the Virgin, 1654, remarkably fine, with the burr, on India paper	1	
<i>Giffin</i>	63 The Flight into Egypt, the Holy Family crossing a rill (55)	1	6
<i>Brougheux</i>	64 Flight into Egypt, in a richly wooded landscape, in the style of Elsheimer, (56)	1	2 2
<i>do</i>	65 THE REST IN EGYPT, IN A WOOD, BY NIGHT, FIRST STATE, before the head of the Ass was introduced, FINE AND EXTREMELY RARE, and the same in the common state	2	11 11
<i>Smith</i>	66 The Rest in Egypt, St. Peter, and a Man with a Pen, 1645, (58), all etched with slight strokes	3	11 6
<i>Smith</i>	67 The Virgin, with the Infant Jesus in the Clouds, 1641, (60)	1	4 6
<i>Cobraghi</i>	68 Holy Family, the Virgin seated at the foot of a bed, (61)	1	7
	69 Jesus disputing with the Doctors in the Temple, 1652 (64), first state, with the burr, and before the plate was corroded, and the second state of the plate	2	10
<i>Whate</i>	70 THE LITTLE LA TOMBE, REMARKABLY FINE, WITH THE BURR, (66)	1	
<i>Palser</i>	71 The Tribute to Cæsar (67), first state	1	11
<i>Giffin</i>	72 Holy Family, Joseph looking in at the window, 1654 (62); Jesus disputing with the Doctors in the Temple, 1654 (63); and the same subject, a small upright, (65)	3	10

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<i>Barker</i>	73 Our Saviour driving the Money Changers out of the Temple, 1635 (69), <i>first state</i>	-	1	3	10	-
<i>White</i>	74 The Prodigal Son received by his Father, 1636, (70)	-	1	-	16	-
<i>Scott</i>	75 Jesus and the Samaritan Woman at the Well, etched, 1658, (71)	-	1	-	5	-
<i>Harding</i>	76 Jesus and the Samaritan Woman at the Well, an upright, 1634	-	1	-	16	-
<i>Bronckhorst</i>	77 The small Resurrection of Lazarus, 1642 (73), <i>on india paper</i>	-	1	2	16	-
<i>do</i> -	78 THE LARGER RESURRECTION OF LAZARUS (74), <i>FIRST STATE, BEFORE THE CAP ON THE MAN'S HEAD,</i> <i>AND OTHER VARIATIONS, EXTRA RARE</i>	-	1	14	14	-
<i>Scott</i>	79 The larger Resurrection of Lazarus (74), <i>with the cap, but is a fine early impression</i>	-	1	-	13	-
<i>Dr. J. Hume</i>	80 THE HUNDRED GUILDER PRINT. "CHRIST HEALING THE SICK IN THE TEMPLE," (75). A MOST BRILLIANT IMPRESSION ON INDIA PAPER, IN THE FINEST POSSIBLE STATE	-	1	163.	16	-
<i>Smith</i>	81 THE HUNDRED GUILDER PRINT (72), ALSO ON INDIA PAPER	-	1	16.	10	-
<i>Scott</i>	82 Our Saviour Healing the Sick, etched in a spirited style (76), <i>and reverse of the same</i>	-	2	-	13	-
<i>Bronckhorst</i>	83 THE GOOD SAMARITAN (77), <i>before the horse's tail was shaded, EXTRA RARE</i>	-	1	4	4	-
<i>do</i> -	84 THE GOOD SAMARITAN (77), <i>second state, with the shaded tail, but before the wall was darkened, very fine, and also extremely rare</i>	-	1	20	-	-
<i>Colnaghi</i>	85 The Good Samaritan (77), <i>in the third state, with the tail and wall shaded</i>	-	1	3	9	-
<i>Seguier</i>	85*Our Lord in the Garden of Olives (78), <i>with the burr, on india paper</i>	-	1	1	13	-
	86 OUR LORD BEFORE PILATE (79), VERY FINE, ON INDIA PAPER, BEFORE THE PLATE WAS REDUCED IN SIZE AT TOP, BEFORE THE BALUSTRADE ON THE RIGHT WAS INTRODUCED, AND BEFORE THE CROSS HATCHINGS ON VARIOUS PARTS OF THE BUILDING, EXTREMELY RARE, I			28	7	-

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FIRST DAY'S SALE.

790/-

13. 87	OUR LORD BEFORE PILATE (79), with the group of figures in front, and before the mask and niches were introduced,	21	10	6
	WITH THE BURR, ON INDIA PAPER, EXTRA FINE		1	
13. 88	THE THREE CROSSES (80), before the alterations which were subsequently made in the composition, but having the name of Rembrandt below, EXTREMELY RARE		10	10
do -	89 The Three Crosses (80), with the alterations, but before the address of Carelle		11	-
Bronghout	90 The Crucifixion between the Two Thieves (81), in an oval, first state, very fine, with the burr		8	-
do -	91 The Little Crucifixion, (82)		1	-
Smith	92 THE LARGE ECCE HOMO (83), very fine, but with the cross hatchings over the face		2	5
Mr. W. Knight	93 THE DESCENT FROM THE CROSS (84), the large Print, before the address, EXTRA FINE		13	-
Bronghout	94 The Descent from the Cross, a Sketch (85), with the burr	1	2	3
do -	95 The Descent from the Cross, a Night Piece (86), first im- pression, BRILLIANT		2	-
Bronghout	96 The Descent from the Cross (86), in which a darker effect than in the former is produced, very fine, on india paper		4	4
Smith	97 The Entombment of our Saviour (87), fine impressions, one of them on india paper		2	6
Tiffan	98 The Funeral of Jesus (88), with the burr, and reverse of the same		2	13
Bronghout	99 Our Lord and the Disciples at Emmaus (90), first state, before the hat was perfectly formed, on india paper	1	2	12
do -	100 The same (90), with the finished hat, and having the rays strengthened		1	-
Smith	101 Christ and the Disciples at Emmaus, the small plate (91), extra fine		1	-
do -	102 The Decollation of St. John the Baptist (92), before the retouch, on india paper		2	3
do -	103 The Beheading of St. John, in the manner of Livens (93), without the steps		1	4

667/-

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<i>Giffin</i>	104 St. Peter and St. John at the Beautiful Gate of the Temple (94), very fine, with the burr	-	1 -	17	-
<i>Smith</i>	105 St. Philip baptizing the Eunuch, (95)	-	1 -	12	-
<i>Rudge</i>	106 The Death of the Virgin (97), very fine	-	1 4	10	-
<i>Colnighi</i>	107 The Martyrdom of St. Stephen (98), very fine	-	1 1	10	-

PIOUS SUBJECTS.

<i>Bronghorst</i>	108 St. Jerome sitting at the foot of a Tree (100), extra fine	1	/	10	-
<i>do</i> —	109 St. Jerome kneeling, arched (101), first state, extremely fine, before the edges of the plate were cleared	1	/	11	-
<i>Hastings</i>	110 St. Jerome kneeling, arched (101), with the edges cleared	1	-	10	6
<i>Pawassin</i>	111 ST. JEROME SEATED AT THE FOOT OF AN OLD TREE (102), VERY RICH, WITH THE BURR, ON INDIA PAPER	1	8	18	6
<i>Foxster</i>	112 St. Jerome kneeling, with his hands clasped, 1635, (103)	1	-	8	-
<i>Bronghorst</i>	113 St. Jerome seated, in the manner of Albert Durer (104), with the burr	1	4	4	-
<i>Giffin</i>	114 St. Jerome, in Rembrandt's dark manner, 1642 (106), in two states, one having the staircase less made out	2	-	9	-
<i>Bronghorst</i>	115 ST. FRANCIS PRAYING, IN A WOODY LANDSCAPE (107), VERY EARLY STATE, BEFORE THE GREATER PART OF THE LANDSCAPE WAS INTRODUCED, PRINTED UPON VELLUM, from the Collection of Remy, PRESQUE UNIQUE	1		33	12
<i>Seguier</i>	116 ST. FRANCIS PRAYING (107), the finished plate, EXTREMELY FINE, WITH THE BURR	1	6	-	-
<i>Bronghorst</i>	117 ST. FRANCIS PRAYING (107), ditto, with powerful effect of burr, on india paper	1	16	5	6
<i>Strutt</i>	118 THE HOUR OF DEATH (108), VERY RARE, with the copy	1	1	1	-
<i>Seguier</i>	119 Youth surprised by Death, 1639 (109), on india paper	1	-	12	-
<i>Smith</i>	120 A Man Meditating, in his dark manner (110), and copy	2	1	-	-

End of First Day's Sale

£ 760, 18. 6

SECOND DAY'S SALE.

WORKS OF REMBRANDT.

COPIES FROM THE WORKS OF REMBRANDT.

121	The Three Trees—Cottages near a high Road—Rembrandt's Mill, and other Landscapes, &c. and Letter from Mr. Bull, the Collector, presenting three of them, by the Hon. Mr. Byron, to Mr. Carew	16 -
122	Renier Anslo—the Advocate Tolling—and the Burgomaster Six, <i>the latter on india paper</i>	3 - 15 -
123	Heads of Rembrandt, and of various of his fancy Heads of Men	6 - 11 -
124	Imitations of Etchings and Drawings by Rembrandt	10 - 16 -
125	Imitations of Original Drawings by Rembrandt, by Claussin, <i>on india paper</i>	12 - 19 -
126	Etchings by Worlidge, and various by Chalon, in imitation of the works of Rembrandt	9 - 9 6
127	The Hundred Guilder, by Captain Baillie, <i>on india paper</i>	1 / 1 -
128	Landscape, in which a Woman is drawing Water from a Pond, <i>private etching by Sir Abraham Hume, after a picture of Rembrandt's</i>	6 6
129	Portrait of Swalmius, after Rembrandt, by Suyderhoef—The Crucifixion (in the National Gallery), after Rembrandt, by Picart, &c.	10 - 4

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WORKS OF REMBRANDT.

FANCY PIECES.

<i>Smith</i>	130 The Star of the Kings (112), and the three Oriental figures at the door of a house, (114)	-	-	2	18	-
<i>Tiffin</i>	131 Set of the Four Hunting Pieces (113), one of them before the plate was cleared round the edges	-	4	10	10	-
<i>White</i>	132 The Blind Bagpiper (115), very fine	-	1	2	5	-
<i>Claussen</i>	133 THE SPANISH GYPSY (116), VERY FINE AND RARE	1	11	13	-	-
<i>Josi</i>	134 The Little Goldsmith (119), with the burr, on india paper	1	1	1	-	-
<i>Baker</i>	135 The Rat Killer, 1632 (117), extra fine	-	1	4	18	-
<i>Bronckhorst</i>	136 THE RAT KILLER, THE ORIGINAL DESIGN FOR THE FORMER SUBJECT (118), PRESQUE UNIQUE, from the Barnard Collection	-	-	59	17	-
	do - 137 The Pancake Woman, 1635 (120), remarkably fine	-	1	9	-	-
<i>Atley</i>	138 The Sport of Kolef, 1654 (121), and Fortune, an Allegori- cal Subject, (123)	-	2	14	-	-
<i>Fastings</i>	139 The Little Jews' Synagogue, 1648, (122)	-	1	1	14	-
	140 THE MARRIAGE OF JASON AND CREUSA (114), on india paper, before the crown on the head of Juno, without the Dutch verses and the name of Rembrandt, and before the dresses of Medea and her page were lengthened, EXTRA FINE, ON INDIA PAPER	-	1	17	6	6
<i>Tiffin</i>	141 The Marriage of Jason and Creusa, with the Dutch verses below, (114)	-	1	1	-	-
<i>Colnaghi</i>	142 THE CORNCUTTER (125), very fine, before the addition of shading on the plate, VERY RARE	-	1	5	-	-
<i>Harding</i>	143 THE CORNCUTTER (125), with the additional work, VERY SCARCE	-	1	1	15	-
<i>Bronckhorst</i>	144 The Schoolmaster (126), in two states	-	2	-	10	-
<i>Atley</i>	145 The Quack, 1635 (127); and the Jew with the high bonnet, 1639, (131)	-	2	1	6	-

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SECOND DAY'S SALE.

11/35.13.6

Bronzino	146 The Draughtsman (128); and the Travelling Peasants (129), the latter very fine	- - - - 2	11 -
Smith	147 CUPID REPOSING (150), VERY RARE	- - - - 1	16 -
Bronzino	147* An Old Man seated, with a Boy holding an Apple (132), extra fine	- - - - 1	5 -
do -	148 THE ONION WOMAN (133), FINE, AND EXTREMELY RARE, from the Barnard Collection	- - - - 1	13 13 -
do -	149 A Peasant with his hands behind him, 1631 (134), and a Man playing at Cards, 1641, (135), first state	- - - - 2	10 -
Thorne	150 OLD MAN WITH A SHORT BEARD AND STICK (136), EXTRA RARE, from the Collection of Mariette	- - - - 1	5 -
Bronzino	151 The Blind Fiddler, 1631 (137), two impressions, one more worn than the other	- - - - 3	1 1 -
Giffen	152 The Man on Horseback (138); and the Polander, (139)	2	15 -
Joss	153 THE POLANDER (140), first state, before the shadows were deepened with the dry needle, VERY RARE	1	5 -
Bronzino	154 The Polander, with the additional work (140); and the Two Travelling Peasants, (142)	- - - - 2	12 -
do -	155 An Old Man seen from behind (141), first state, before the additional work which was afterwards added, very scarce	- - - - 1	5 15 6
Hudye	156 An Old Man seen from behind (141), second state—and an Old Man without a beard, 1631, (143)	- - - - 2	2 -
Underdown	157 An Old Man with a bushy beard (144); and the Persian, 1632 (145), very fine	- - - - 2	19 -
Bronzino	158 THE TWO VENETIAN FIGURES (148), EXTREMELY RARE	- - - - 1	24 3 -
Gen H. of Holland	159 A LITTLE POLISH FIGURE, 1631, measuring 2 $\frac{1}{2}$ by 1 (149), of extreme rarity, from the Collection of George Hibbert, Esq.	- - - - 1	53 11 -
Thorne	160 THE SKATER (151), THE ORIGINAL PRINT, EXTRE RARE	- - - - 1	10 10 -
Woodburn	161 The Hog, 1643, (152)	- - - - 1	3 13 6
Gen W. Knightrton	162 The Shell (154), very fine; and the Little Sleeping Dog, (153)	- - - - 2	4 4 -
			270 12 6

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BEGGARS.

<i>Yese</i>	163 A Beggar standing, etched in the manner of Callot (155), and whole-length profile of a Beggar in a Cap, (156)	2	18 -
<i>Bangforth</i>	164 TWO BEGGARS, A WOMAN AND A MAN, CONVERSING, 1630, <i>very fine and rare, before the plate was squared</i>	2	6 10 -
<i>Tiffi</i>	165 TWO BEGGARS COMING FROM BEHIND A BANK (158), <i>two impressions, one before the plate was reduced in size, and before the additional work on the bank and various parts of the figures, VERY RARE</i> Copy	2	12 -
<i>Woodburn</i>	166 A Beggar, in the manner of Callot (159), <i>first state, with the high cap, and before the additional cross hatching on the cloak, AND WITH THE WHITE LEG, VERY RARE</i>	1	3 13 6
<i>Hodge</i>	167 A Beggar in a slashed Cloak, in Callot's manner (160), <i>in second state; and a Beggar Woman, also in Callot's manner, (161)</i>	2	4 8 -
<i>Thane</i>	168 A Beggar leading an Ass by a string, arched (163), <i>first state, with the high cap, before the additional work on the calf of the leg and heel, VERY RARE</i>	1	8 8 -
<i>do -</i>	169 The same, <i>second state, also with the high cap, but with the leg and heel shaded, very scarce, and the third state, with the flat cap</i>	2	5 10 -
<i>Hodge</i>	170 LAZARUS Klap, OR THE BLIND BEGGAR, 1631 (165), <i>VERY RARE, before the plate was reduced, first state, with the white cloak</i>	1	26 15 6
<i>Smith</i>	171 A Beggar Woman asking Alms, 1646 (164), and a Ragged Mariner with his hands behind him, (166)	2	1 2 -
<i>do -</i>	172 A Beggar warming his hands over a chafin-dish, (167), and a Peasant standing with his hands behind him, and a basket at his feet, <i>scarce, (173)</i>	2	1 5 -
<i>Claussen</i>	173 A Beggar sitting, with his mouth open, 1630 (168), <i>the edges of the plate not cleared</i>	1	16 -
	174 Ditto, <i>in the same state, but with broader margin</i>	1	2 6 -

333. b. 6

SECOND DAY'S SALE.

1333. 6.. 6

<i>Hane</i>	175 AN OLD BEGGAR, SEATED WITH HIS DOG, 1651 (169), EXTREMELY RARE, from Mr. Barnard's collection	1	5 - 15 - 6
<i>Baker</i>	176 Beggars at the door of a house, 1648 (170), very fine	1	7 - 15 -
<i>Hastings</i>	177 A Beggar and its Companion, upright, in two pieces, 1634 (171)	2	- 13 -
<i>Hall</i>	178 A Beggar with a wooden Leg, (172), very fine, before the plate was squared	1	7 -

FREE SUBJECTS.

<i>Smith</i>	179 THE FLUTE PLAYER, 1640 (180), FIRST STATE, with the head among the boughs of the tree, and before the additional shading on the foliage above the hat of the Shepherdess, EXTREMELY RARE, from the collection of P. Remy	1	4 - 4 -
<i>de</i>	180 The Flute Player, 1640 (180), in the second state, and the Man Watering, 1630 (182)	2	/ 13 -

ACADEMICAL SUBJECTS.

<i>Woodburn</i>	181 A Painter Drawing after a Model (184), remarkably fine	1	2 - 5 -
<i>Wiley</i>	182 Study of a Man called the Prodigal Son (185), brilliant, from the Barnard collection	1	3 - 3 -
<i>Bronckhorst</i>	183 The Go-Cart, (186), first state, and a Study of a Man sitting on the ground, 1646 (188)	2	/ - 4 -
<i>Tissin</i>	184 The Bathers, 1631 (187), very fine, upon india paper	1	- - 12 -
<i>Bronckhorst</i>	185 THE WOMAN SEATED BEFORE THE DUTCH STOVE, VERY EARLY STATE, 1658 (189), BEFORE THE NICH WAS MADE OUT, AND BEFORE THE PLATE WAS STRENGTHENED, THROUGHOUT, PLESQUE UNIQUE, from the collection of Mr. Haring	1	27 - 6 -
<i>Tiffin</i>	186 THE WOMAN SEATED BEFORE A DUTCH STOVE, 1658 (189), VERY FINE, WITH THE CAP, AND BEFORE THE KEY IN THE STOVE	1	5 - 5 -

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Tiffini	187	The Woman seated before a Dutch Stove, 1658 (189), <i>without the cap, and with the key in the stove</i>	1	116
do	188	A Naked Woman seated, (190), <i>an unusually fine im-</i> <i>pression</i>	1	44
Otley	189	A WOMAN PREPARING TO DRESS AFTER BATHING, 1658 (191), FIRST STATE, WITH THE HIGH BANDAGE ON HER HEAD, WITH THE BURR, ON INDIA PAPER, EXTREMELY RARE, <i>from the Barnard collection</i>	1	21
Woodburn	190	A Woman preparing to Dress after Bathing, 1658 (191), <i>second state, with the low bandage, on india paper</i>	1	116
Otley	191	A Woman with her Feet in the Water after Bathing (192), <i>very rich, with the burr, on INDIA PAPER</i>	1	15
Smith	192	A Woman Bathing near the foot of a large Tree (195), <i>very fine</i>	1	106
Bronckhorst	193	A Naked Woman holding an Arrow, 1661 (194), <i>with the</i> <i>burr, on india paper</i>	1	55
Tiffini	194	A Woman Sleeping, and a Satyr, (Jupiter and Antiope,) 1659 (195)	2	6
Salter	195	Woman Sleeping, with a Satyr approaching; the smaller Design, (196)	1	6
Plane	196	A WOMAN SLEEPING ON A BED, WITH A SATYR PLACING HIS HAND ON HER ARM, <i>a small etching, measuring three</i> <i>inches five-eighths by two inches seven-eighths, NOT MEN-</i> <i>TIONED IN ANY CATALOGUE, from the collection of M.</i> <i>CHALON, UNIQUE</i>	1	710
White	197	A Naked Woman seen from behind, 1698 (197), <i>with the</i> <i>burr, first state, on india paper</i>	1	35
Tiffini	198	A Naked Woman seen from behind, 1658 (197)	1	56

LANDSCAPES.

Smith	199	Six's Bridge, 1645 (200), <i>with the shading over the hats</i>	1	33
Sir W. Knighton	200	View of Omval, near Amsterdam, 1645 (201)	1	16
White	201	VIEW OF AMSTERDAM (202), <i>with the burr, with broad</i> <i>margin, EXTRA FINE</i>	1	20
Smith	202	View of Amsterdam, (202), <i>in the usual state</i>	1	110

SECOND DAY'S SALE.

15 4/4. 1. -

Brougham	203	The Sportsman (205), very fine	-	1	6	-	-
do	204	THE THREE TREES (204), VERY FINE	-	1	10	10	-
Hastings	205	THE THREE TREES (204), FINE	-	1	4	4	-
Tiffin	206	Landscape, with the Peasant carrying Milk Pails, (205), with the burr	-	1	4	10	-
Brougham	207	A LANDSCAPE, WITH COTTAGES ON THE SIDE OF A CANAL, WITH A PATHWAY LEADING TO A CHURCH ON THE RIGHT, <i>lightly etched, and washed with colour</i> , ON INDIA PAPER, (206), from the Barnard collection, A PRINT OF GREAT RARITY	-	1	64	1	-
Tiffin	208	A Village, near a high road, arched at top, 1650 (209), with the burr	-	1	3	18	-
do -	209	A VILLAGE, WITH A SQUARE TOWER, 1650 (210), EXTREMELY FINE, WITH THE BURR	-	1	3	5	-
Ch. Ley	210	A Village, with a square Tower, 1650 (210), <i>in the usual state</i>	-	1	1	-	-
Woodburn	211	The Small Upright Landscape, with a Shepherd and Shepherdess, 1644 (212)	-	1	-	10	6
Hall	212	A LANDSCAPE OF AN IRREGULAR FORM, VERY FINE, WITH THE BURR, ON INDIA PAPER, (213) FROM THE BARNARD COLLECTION	-	1	30	19	6
Brougham	213	A LANDSCAPE, WITH A VISTA, 1652 (214), A BEAUTIFUL IMPRESSION, WITH THE BURR, FROM MR. BARNARD'S COLLECTION	-	1	10	15	-
Smith	214	A Landscape, with a Vista, 1652 (214), <i>an impression without the burr</i>	-	1	2	-	-
Brougham	215	LONG LANDSCAPE, IN WHICH IS A POINTED TOWER, (215), FIRST STATE, WITH THE BURR, ON INDIA PAPER, VERY RARE	-	1	40	19	-
do -	216	Long Landscape (215), in which the Tower is square, VERY FINE	-	1	3	-	-
Durrant	217	Landscape, with a flock of Sheep, 1636 (216), WITH THE BURR, BRILLIANT	-	1	6	15	-
Smith	218	Landscape, with a flock of Sheep, 1634 (216)	-	1	3	10	-
O'Stley	219	Landscape, with a Farm-House and Barn, (211), and a Village near the side of a Canal, (219)	-	2	10	-	-

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<i>Smith</i>	220 Long Landscape, with Cottage and Dutch Barn, 1641 (217); <i>from the collection of Sir Joshua Reynolds</i>	1	3	7
<i>Brongheest</i>	221 AN ARCHED LANDSCAPE, WITH AN OBELISK (218), FIRST STATE, WITH THE BURR, MOST BRILLIANT, several parts of the Print are less worked upon, particularly upon the Cottages to the right, from the collection of Mr. Hibbert	53	11	-
<i>Whey</i>	222 Arched Landscape, with an obelisk (218), with the additional work	1	1	-
<i>Claußin</i>	223 A LANDSCAPE, WITH AN ORCHARD AND BARN (231), REMARKABLY FINE, the entire plate measuring 3½ in. by 8½, EXTREMELY RARE, from the Barnard Collection	41	9	6
<i>Tiffini</i>	224 A Grotto, with a brook, 1645, (223) second state	1	-	8
<i>Woodburn</i>	225 Long Landscape, with a mill sail seen above a cottage 1641 (222), VERY FINE	1	2	2
<i>Tiffini</i>	226 Long Landscape, with a mill sail seen above a cottage, 1641 (222), and a reverse of it	2	2	18
<i>Edmoughs</i>	227 A Cottage, with the white pails (224), VERY FINE	1	3	13
<i>Dawbly</i>	228 A Cottage, with the white pails (224), with the burr	1	2	15
<i>Claußin</i>	229 Rembrandt's Father's Mill, 1641 (225), EXTRA FINE	1	9	-
<i>Scott</i>	230 Rembrandt's Father's Mill, 1641 (225), an impression with less colour	1	1	4
<i>Brongheest</i>	231 LANDSCAPE, CALLED THE GOLDWEIGHER'S FIELD, 1651 (226), WITH THE BURR, MOST BRILLIANT	1	18	18
<i>Smith</i>	232 Landscape, called the Goldweigher's Field, 1651 (226) and a reverse of the same	2	3	7
<i>do -</i>	233 Two small Landscapes of the same size, 1650 (227), very fine	2	3	6
<i>Tiffini</i>	234 Landscape, in which a cow is drinking (228), ditto	1	1	13
<i>Brongheest</i>	235 LANDSCAPE, WITH A SQUARE TOWER, SEEN ABOVE SOME COTTAGES, EXTREMELY RARE (229), from the Barnard Collection	1	19	8

Mr. Dawbly is mistaken in supposing this Landscape the same as that described, No. 210, of his Catalogue.

844.9.

SECOND DAY'S SALE.

17th. 9. 6

- Broughton*
- 236 LANDSCAPE, WITH A THATCHED COTTAGE, AND TO THE LEFT A RIVER, WITH A BOAT IN IT (232), ON INDIA PAPER, OF EXTREME RARITY, from the Barnard Collection 132. 11 - 1
- do - 237 LANDSCAPE, WITH A CANAL AND BOAT, WITH FIGURES FISHING; IN THE MIDDLE OF THE PRINT IS A COTTAGE WITH TREES, AND ON THE LEFT SIDE, A BUILDING WITH A PEDIMENT, EXTREMELY RARE, PERHAPS UNIQUE, measuring seven inches two-tenths, by three inches two-tenths, from the Barnard Collection 132. 6 - 1
- do - 238 A LANDSCAPE, WITH A CANAL, AND A DUTCH BARN, WITH A PALISADE SEPARATING THE ROAD-SIDE, No. 13 of Daulby's Supplement, before the date, ON INDIA PAPER, ONE OF THE RAREST OF REMBRANDT'S WORKS, from the Barnard Collection 132. 6 - 1

ORIGINAL DRAWINGS BY REMBRANDT.

- Polden*
- 239 Isaac meeting Rebecca at the Well, a composition of several figures, broad pen, washed with Indian ink 1 17 -
- do - 240 An Angel appearing to an old Man, who is seated writing, pen, washed with bistre 1 9 -
- do - 241 And old Man on his Knees, his hands uplifted, drawn with bold pen, slightly washed 1 5 -
- do - 242 The Angel appearing to Hagar, and Isaac blessing Jacob; both drawn with a free pen 2 5 -
- Thane*
- 243 David on his Knees praying, pen, washed with bistre, highly finished 1 2 12 6
- Polden*
- 244 Departure of Hagar and Ishmael, and Hagar lamenting in the Desert, spirited sketches 2 6 -
- do - 245 Christ Disputing with the Doctors, and a Composition, which appears to be the Retrun of the Prodigal Son, both sketched with a bold pen 2 7 -
- W. Stanso*
- 246 Christ Bearing his Cross, with the Magdalen fainting, pen, washed, very spirited 1 13 -
- Polden*
- 247 The Elevation of the Cross, bold pen, slightly washed 1 5 -

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- Peter* 248 Christ brought before Pilate, and our Lord before the High Priest, *spirited pen sketches, slightly washed* - 2 1 2 -
- do* 249 Sketch of an old Man, probably of Eli the Priest, and small Design of a Man and Woman's Head, *slight pen, washed* - - - - 2 5 -
- Melliss* 250 An old Man reading, *bold pen, washed with bistre* 1 - 7 -
- Smith* 251 A young Man leaning over the back of a Chair, and Abraham's Sacrifice, *first design for his etching of the same subject* - - - - 2 1 9 -
- do* 252 A Lion Reposing, *pen-washed with bistre* - 1 - 15 -
- of* 253 A Landscape, in which are some cottages to the left, and two figures seen nearly in front, *bold pen, washed* 1 1 15 -
- Woodburn* 254 Landscape, in which a high-road passes near the end of a barn, *drawn with a free pen, washed, from Lord Spencer's Collection* - - - - 1 12 -
- Tane* 255 Four Persian Figures at their Repast, seated beneath a tree, *pen, washed with Indian ink, highly finished print* 1 5 -

End of Second Day's Sale.

931.4.0

THIRD DAY'S SALE.

WORKS OF REMBRANDT, &c.

SCHOLARS OF REMBRANDT.

BOL, LIVENS AND VAN VLIET.

<i>Smith</i>	256	Young Man in Cap and Feather, and a Woman at a Window, holding a Pear, both by Ferdinand Bol	2	8
<i>Tiffey</i>	257	A Lady in a Flat Bonnet and Feathers, an oval; and old Man in a Mezettin Cap, sitting, both by Bol, <i>very fine</i>	2	15 10
<i>Smith</i>	258	An old Philosopher reading; an Astrologer, seated under an Archway, by Bol; and old Man in his Study mending his Pen, No. 361, in <i>Daulby's list of Rembrandt's doubtful pieces</i>	3	/
<i>do</i>	259	Woman sitting in a Room, Suckling her Child, by F. Bol, <i>very fine</i> ; and <i>inferior impression of the same</i>	2	13 -
<i>W. Knighton</i>	260	The Raising of Lazarus, by Livens, <i>with the address of Vanden Wyngaeerde</i>	1	15 -
<i>Palmer</i>	261	An old Man with a Beard; and Profile of an old Woman, by Livens; and Head of a young Officer, by Van Vliet, <i>in two states</i>	4	8 6
<i>Foster</i>	262	The Senses; Old Beggars, &c. by Van Vliet	6	17 -
<i>Palmer</i>	263	The Large St. Jerome in his Cave, and Lot and his Daughters, both after Rembrandt, by Van Vliet	2	19 -
				21. 10. 6

21. 10. 6

WORKS OF REMBRANDT.

PORTRAITS OF MEN.

<i>Smith</i>	264 A Man in an Arbour, 1642 (237), and an old Man with a large Beard, an unfinished piece (239), <i>and Brother-ton's copy of the latter</i>	1 3
<i>Moore</i>	265 A YOUNG MAN SITTING IN A CHAIR, WHO HAS MUCH THE APPEARANCE OF A SCOTTISH HIGHLANDER, 1650 (238), VERY RARE, <i>from the Collection of Mr. Barnard</i>	13 10
<i>Williams</i>	266 Bust of an old Man with a long Beard (240), <i>the reduced plate</i>	1 10
<i>Frost</i>	267 A Man with the Crucifix and Chain, 1641 (241), <i>very fine</i>	12 15
<i>Garrison</i>	268 An old Man with a large white Beard, in a fur cap, resting on the arm of a Chair (242), <i>EXTRA FINE</i>	1 2 2
<i>Hodge</i>	269 An old Man with a large white Beard (242), <i>on India paper, before the edges of the plate were cleared</i>	1 11
<i>Chaplin</i>	270 An old Man with a short Beard, in fur cap and embroidered cloak (243), <i>without the hands, but measuring five inches seven-tenths, by five one-tenth (the size of the plate in which the hand is seen), BRILLIANT</i>	1 2 3
<i>Tiffin</i>	271 An old Man with a short Beard, in fur cap and embroidered cloak (243), <i>in same state as the former</i>	1 11
<i>do</i>	272 Portrait of Abraham Vander Linden (244), <i>FINE</i>	1 4 4
<i>Smith</i>	273 An old Man in a fur cap, divided in the middle, 1640 (245), <i>and Manasseh Ben Israel, (249)</i>	2 1 1
<i>Tiffin</i>	274 A Young Man Musing, with some books on a table near him, (248) <i>very fine</i>	1 15
<i>do</i>	275 Portrait of Janus Silvius, 1643 (246), <i>very fine, with an impression of less brilliancy</i>	2 1
<i>do</i>	276 Dr. Faustus in his Laboratory (250), <i>very fine</i>	1 19
<i>Harding</i>	277 RENIER ANSLO, THE ANABAPTIST MINISTER, 1641 (251), FIRST STATE, BEFORE THE CONTINUATION OF THE TABLE BELOW, <i>EXTRA FINE, AND A PRINT OF EXCESSIVE RARITY</i>	74 11

£38. 14. 6

THIRD DAY'S SALE.

21/38, 14, 6

278 RENIER ANSLO, THE ANABAPTIST MINISTER, 1641 (251), SECOND STATE, HAVING THE WORK CARRIED TO THE BOTTOM OF THE PLATE, <i>a remarkably fine old im-</i>	20	3
<i>pression</i>	1	
279 CLEMENT DE JONGE, 1651 (252), FIRST STATE, BEFORE THE ARCH ABOVE, <i>and with much less work over the greater part of the plate</i>	5	
<i>do</i>	1	
280 Clement de Jonge (252), with the arch just indicated, and with much additional work in the head, <i>brilliant</i>	1	13
<i>do</i>		
281 Clement de Jouge (252), <i>with additional work under the arch, the chair back reduced in size, and the back ground shaded to the left</i>	1	1
<i>do</i>		
282 ABRAHAM FRANCE (253). <i>According to Daulby the fourth state of the plate, printed on thick india paper, and remarkably fine</i>	8	
<i>do</i>		
283 Abraham France (253), <i>an after state, in which the wall is much lightened, and the hat to the left plainly indicated</i>	4	6
<i>do</i>		
284 Abraham France (253), <i>an impression after the plate had been strengthened, and in which the hat is in deep shade</i>	1	18
<i>do</i>		
285 OLD HARING THE BURGOMASTER (254), WITH THE BURR, VERY RARE	1	31 10
<i>do</i>		
286 The Portrait of Young Haring, 1655 (255), <i>with the landscape on the wall, on india paper</i>	1	3 9
<i>do</i>		
287 The Portrait of Young Haring, 1655 (255), <i>in which the picture is effaced; and a piece of the same plate when divided</i>	2	1 3
<i>do</i>		
288 JOHN LUTMA, 1656 (256), <i>first impression, in which it appears the biting of the plate had failed, before the window and bottle</i>	1	3 7 6
<i>do</i>		
289 JOHN LUTMA, 1656 (256), <i>A SUPERB IMPRESSION UPON THICK INDIA PAPER, BEFORE THE WINDOW AND BOTTLE, formerly in the Astley Collection</i>	1	31 10
<i>do</i>		
290 JOHN Lutma, 1656 (256), <i>with the window and bottle</i>	1	1 15
<i>do</i>		
291 JOHN ASSELYN, CALLED CRABBETJE (257), FIRST IMPRESSION, WITH THE EASEL, EXTREMELY RAR	1	39 18
		305 17

325, 1/2

- Bronghast Smith*
- 292 John Asselyn, called Crabbetje (257), second impression,
before the easel was quite effaced, on india paper 1 11
- Bronghast*
- 293 Ephraim Bonus, the Jewish Physician, 1647, (258) 1 3 6
- Sir W. Knigheton*
- 294 WTENBOGARDUS, THE DUTCH MINISTER, 1635 (259), very
fine, before the plate was reduced at the angles 1 8 10 0
- Tiffin*
- 295 JOHN CORNELIUS SYLVIUS, 1646 (260), REMARKABLY
FINE - - - - 1 7 10
- Bronghast Tiffin*
- 296 WTENBOGARDUS, THE BANKER, called "The Goldweigher,"
1639 (261), an early state, in which the gold in the
cask appears but slightly indicated; the impression is of 19
great clearness and beauty - - - - 1
- The King of Holland*
- 297 THE LITTLE COPPENOL (262), with the mathematical in-
struments and with the bull's eye, VERY FINE 1 0 10
- Cocks*
- 298 THE GREAT COPPENOL (263), BRILLIANT, FIRST STATE OF
THE DARK BACKGROUND - - - - 1 0 10
- 299 THE ADVOCATE TOLLING (264), EXTREMELY RARE,
AND REMARKABLY FINE, FIRST STATE, from the Collec-
tion of Mr. Barnard, and afterwards of Mr. Hibbert, 220 -
originally, as stated at the back by Mr. Barnard, bought
in Mr. Grose's sale in 1770 - - - - 1
- 300 THE BURGOMASTER SIX, 1647 (265), FINE AND
VERY RARE - - - - 1 9 9

FANCY HEADS OF MEN.

- Hastings*
- 301 The First and Second of the Oriental Heads, 1635, (266) 2 - 14
- Bronghast*
- 302 Young Man in a mezin cap (267), very fine, and Bust of
an Old Man with a large beard, (268) - - - - 2 12
- do --*
- 303 Bust of an Old Man bald-headed (269), and Bust of an
Old Man in an oval (272), both very fine 2 2 14
- Polnayle*
- 304 Two Profiles of a Bald-headed Man, 1630 (270), the first
is in the third state, the latter is before the name and
date - - - - 2
- Bronghast*
- 305 An Old Man with a bald head (273), second state, and the
same, before the plate was cut, being of an irregular
form, very rare - - - - 2 7

618, 8, 6

THIRD DAY'S SALE.

23 6/8th S. 6

Bronghurst	306	AN OLD MAN WITH A BEARD, 1631 (274), OF EXTREME RARITY, purchased at Lord Donegal's sale; it is not found in any of the Catalogues of the most distinguished Cabinets sold in this country	13	-
Tiffian	307	Bust of an Old Man with his mouth open, 1631 (275), and the same before the additional work, and with the man's teeth shewn, very scarce	16	-
do.	308	Bust of an Old Man in a very high fur cap (276), and the Slave with the great cap, (278)	1	16
Bronghurst	309	Bust of a Man with a beard from ear to ear (277), and the same before the cross lines on the face and cloak, VERY RARE	3	3
Smith	310	Small Head of a Turkish Slave in high cap (279), extremely rare	1	-
Tiffian	311	Bust of an Old Man, seen nearly in profile; his beard is long, and he has his mouth open (260), Daulby's Supplement, very rare	7	7
Bronghurst	312	Bust of a Man, seen in front, in a cap (280), first state, with the piece of architecture to the left, the body lightly etched, and the background white, PRESQUE UNIQUE, the impression mentioned by Daulby, and formerly in the Collection of Lord Bute	13	-
Tiffian	313	Bust of a Man, seen in front, in a cap (280), the cut plate, with the background shaded, and Profile of a Bald Old Man (280), the edges of the plate not cleared	8	-
do	314	Profile of a Bald Old Man (280), and Bust of a Man with curling hair, resembling Rembrandt, (281)	6	-
Hodge	315	Bust of a Man in a fur cap, stooping, 1631 (283), second impression, and Profile of a Bald Man, coarsely etched (284). Daulby says it is one of the rarest pieces of this class	13	-
Woodburn	316	Bust of a Man singularly out-mouthed (285), very scarce	19	-
Bronghurst	317	An Old Man, with a large white beard, 1630 (286), very fine; and a Young Man in a worked cape, (287)	10	6
Hall	318	Man with a broad-brimmed Hat and a Ruff, 1630 (288), and Bust of an Old Man, with a large beard and fur cap, (289)	2	7
Daulby			10	-
			2	-

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668. 3.

<i>Thame</i>	319 AN OLD MAN, WITH A SQUARE BEARD, COARSELY ETCHED, (291), EXTREMELY RARE	1	9	15
<i>Otley</i>	320 An Old Man, in a rich velvet cap, 1637 (290), and Bust of an Old Man, with a very large beard, 1631 (292)	2		11
<i>Brougham</i>	321 PROFILE OF A MAN, WITH A SHORT THICK BEARD, 1631 (295), EXTREMELY RARE	1	4	4
<i>do</i>	322 Full Face of a Man Laughing, 1630 (294), and the same <i>before the additional strengthening, very scarce, and</i> <i>copy in reverse direction, but etched with a spirit equal</i> <i>to Rembrandt</i>	3		16
<i>do</i>	323 A Philosopher, with an Hour-Glass, in high fur cap, (296), <i>before the name and date, very scarce, and a later im-</i> <i>pression of the same</i>	2		14
<i>Smith</i>	324 Bust of an Old Man, with an aquiline nose, No. 128 of <i>Daulby's Supplement, very rare, from the Astley col-</i> <i>lection, and the Head, with an mutilatd cap, 1630</i> (298)	2		10
<i>Woodlawn</i>	325 A MAN WITH MOUSTACHES, IN A HIGH CAP, SITTING, 1630 (299), first state, the uncut plate, EXTREMELY RARE	1	13	13
<i>Rudge</i>	326 A Man, with Moustaches, in a high cap, sitting, 1630 (299), the cut plate and copy of the same, in reverse direction	2	5	5
<i>Brougham</i>	327 BUST OF A MAN, IN A CAP, ONE OF REMBRANDT'S FIRST PERFORMANCES (300), second impression, with the initials of Rembrandt, EXTRA RARE, from the Barnard collection	1	//	3
<i>Thame</i>	328 THE MAN'S HEAD, WITH THE CAP AND STAY (301), EX- TREMELY RARE	1	4	10
<i>Smith</i>	329 Bust of a Man, Bald-headed, 1631 (302), and the same <i>before the additional work on the head and cloak, very</i> <i>scarce</i>	2		12
<i>do</i>	330 Head of an Old Man Sleeping (303), <i>very fine</i> , and an Old Man, with a very large beard, 1634 (304)	2	1	2
<i>Woodlawn</i>	331 A Grotesque Head, in a high fur cap (305), <i>first im-</i> <i>pression, before the additional work on the head and</i> <i>cloak, VRRY RARE</i>	1	/	6

722. 9.

THIRD DAY'S SALE.

25722. 9..

<i>Hedge</i>	332 A Grotesque Head, in a high fur cap, (305), <i>second impression, a little more strengthened than the former;</i>	3
<i>Tiffani</i>	332* <i>and Two other impressions in later states</i> - 3	6
<i>do</i>	333 Small Grotesque Head, with the mouth open, (306) 1	3
<i>do -</i>	334 Another impression of it, in the same state, (306) 1	3

PORTRAITS OF WOMEN.

<i>Goss</i>	335 THE GREAT JEWISH BRIDE (311), FIRST STATE, THE LOWER PART OF THE PLATE UNFINISHED, EX- TREMELY RARE	8 8 -
<i>do</i>	336 The Great Jewish Bride (311), <i>the finished plate, remarkably fine. Mr. Pole Carew remarks in his MS. Catalogue that he never saw but one besides the present free from the spot on the cheek, except such as had been removed by art</i>	6 6 -
<i>Cocks</i>	337 St. Catherine, called the Little Jewish Bride, 1638 (312), <i>very fine</i> - - - 1	4 4 -
<i>Brougham</i>	338 Portrait of Rembrandt's Mother seated in a chair (313), <i>first state, before the spot at the end of the nose, very fine, and extremely scarce</i> - - - 1	9 - -
<i>Tiffani</i>	339 The Two Portraits of Rembrandt's Mother seated, (313) 2	1 1 -
<i>Woodburn</i>	340 A Young Woman reading, 1634 (314), <i>first state, with the short nose</i> - - - 1	15 - -
<i>S. W. Kingster</i>	341 A Young Woman reading, 1634 (314), <i>with the nose strengthened; and Rembrandt's Wife, her head and neck adorned with pearls, 1634, (316)</i> 2	1 13 -
<i>Tiffani</i>	342 An Old Woman, with her hand on her breast, 1631 (317); and Rembrandt's Mother, her head covered with a black veil, (318) - - - - 2	1 2 -
<i>Alley</i>	343 Head of an Old Woman, etched no lower than the chin, 1633 (319), and another head only to the chin, and somewhat larger, 1628 (320) - - - 2	1 - -

771.2

- Bronfels*
- 344 Head of an Old Woman, etched no lower than the chin,
1628 (320); and Bust of an Old Woman, lightly etched,
128 (6331) - - - - - 2 1/10 -
- Jeffreys*
- 345 An Old Woman, in a black veil, 1631 (322), *before the veil
and the fur robe was finished, very scarce, from the
Barnard collection* - - - - - 1 3 3 -
- Bronfels*
- 346 An Old Woman, in a black veil, 1631 (322), *in which the
veil and the fur are deeply shaded, also from Mr. Bar-
nard's collection* - - - - - 1 1/10 -
- Salter*
- 347 A Woman with a Basket (323); and the Morisc
(324) - - - - - 2 10 -
- Bronfels*
- 348 THE MORISCO (324), THE UNCUT PLATE, EXTREMELY
RARE - - - - - 1 1/10 -
- do -*
- 349 Bust of a Woman, the lower part oval (325); and Woman
in a large hood (326) - - - - - 2 1/1 -
- Frane*
- 350 An Old Woman's head, the upper line of the plate passing
across the forehead (327), *very rare* - - - - - 1 12 10 -

STUDIES OF HEADS AND FIGURES.

- Hall*
- 351 The Head of Rembrandt, and other Studies, *early impres-
sion, before the edges of the plate were cleared, very fine* - - - - - 1 14 19 -
- Hastings*
- 352 Rembrandt's Wife, and five other Heads, 1636 (331); and
three Heads of Women, one asleep, 1637 (334) - - - - - 2 1/1 -
- Sir W. Knighstan*
- 353 Three Heads of Women, one of which is etched but with a
single stroke (333) - - - - - 1 - - - - -
- Smith*
- 354 Two Women in separate beds, and other Sketches,
(335) - - - - - 1 2 1/1 -
- Hall*
- 355 Rembrandt's head, and other Sketches, 1650 (337), *very
scarce, from Mr. Barnard's collection* - - - - - 1 14 14 -
- do -*
- 356 Sketch of a Tree, and other Subjects (339), *from Mr. Bar-
nard's collection* - - - - - 1 2 -

843.18..

27th Jy 18th

FANCY HEADS OF MEN AND WOMEN.

THE SUPPLEMENT.

- Brougham* 357 Bust of a Young Man resembling Rembrandt, 24, 127, of Daulby's Catalogue, extremely rare, from Mr. Barnard's collection - - - - - 1 | 6 6 -

- do -* 358 Head of a Man, front view, in a rounded octagon, 28, 131, of Daulby's Catalogue, very rare, also from Mr. Barnard's collection - - - - - 1 | 10 10 -

- Woolburn* 359 Bust of an Old Man with a white beard, and with a cap, 29, 132 of Daulby, very rare, from Barnard's collection - - - - - 1 | 3 10 -

- do -* 360 Another impression, in which the plate measures two inches by one inch eight-tenths, the head is without the cap; it is extremely rare, being undescribed in any Catalogue 1 | 6 6 -

- Hall* 361 A Bust of Rembrandt whilst young, 1630 (No. 11), the edges of the plate not cleared - - - - - 1 | 2 15 -

- Smith* 362 Bust of Rembrandt when young, hair bushy and frizzled, 1631 (No. 12) first state, with the name and date, very scarce - - - - - 1 | 3 10 -

- do* 363 THE MOOR WITH A HAMMER, (No. 8 of Daulby's Appendix) etched in the style of Rembrandt; but from an impression in the Duke of Buckingham's collection, it appears to be the work of A d'Hae, but the present is without the artist's name, VERY RARE, from Barnard's collection - - - - - 1 | 3 - -

8th Jy 15th -

FANCY HEADS OF MEN NOT MENTIONED
IN DAULBY.

- Brongbust*
- 364 An old Man's Head, nearly profile, in a large cap, with a beard, but etched no lower; he looks to the right, and is relieved by the hatching in the back-ground, *extremely scarce*, 2 inches by 1 inch 2-10, *from Mr. Barnard's Collection* - - - - 1
- do*
- 365 An old Man's Head, profile, with a long beard, he wears a small bonnet, and is directed to the right, the back-ground is entirely white, 1 inch 2-10 by 1 inch 7-10, *very rare, also from Mr. Barnard's Collection* - - - 1
- do*
- 366 A Youth, in a high-crowned hat, with collar falling over his shoulders, his hair flowing down the neck, measuring 1 inch 8-10 by 1 inch 8-10, *very rare, from Chalon's Collection* - - - 1
- Budge*
- 367 A Man's Head, in high bonnet, with a jewel in front, his vest is fastened by a band, etched in the strong coarse manner of the Master, but without name or date, 3 inches 1-8 by 3 inches 1-8, *in the first state, the plate uncut, extremely rare, from Mr. Barnard's Collection* - - - 1
- Brongbust*
- 368 Bust of a Man, in a broad-brimmed hat, the character that of a Beggar; he is directed to the right, and at the top Rembrandt's name appears in large characters, 2 inches by 1-2-10, *very rare, from the Barnard Collection* - - - 1
- do*
- 369 Bust of an old Man, in a turban, with a long white beard, he is directed to the right, the back-ground is foul, with some hatchings near the head, measuring 2 inches by 1-3-10, *very rare, also from the Barnard Collection* - - - 1
- Smith*
- 370 Head of an old Man, seen nearly in front, he has a low cap on his head, and wears a fur cloak over the shoulders, *etched in a rich but spirited style, from the Collection of Martin Folkes, very rare* - - - 1

DOUBTFUL PIECES.

<i>Smith</i>	371	The Nativity (347), and the Alchymist in his Laboratory— see Daulby, p. 241, No. 8—61, <i>both rare</i>	2	— 16 —
<i>Thorne</i>	372	A Youth, seated on a stone, sketching (356 of Daulby's Sup- plement), <i>extremely scarce</i> , from Mr. Barnard's Collec- tion	10	5
<i>Giffin</i>	373	The Strolling Musicians (357 of Supplement), and Solomon on his Knees before an Idol, <i>very rare—not mentioned by Daulby</i>	2	4 6
<i>do</i>	374	David on his Knees praying, a writing desk before him, and a chandelier above, from the Astley Collection	1	— 10 —
<i>Smith</i>	375	Portrait of Klaas Van Rhyn, 1644 (No. 163 of Daulby's Supplement), <i>rare</i> ; and Head of a Young Man, 362 of Daulby	2	— 11 —
<i>do</i>	376	The Rest in Egypt (No. 348 of Daulby's Doubtful Pieces), <i>very rare, before the date</i>	1	8
<i>Giffin</i>	377	The Woman taken in Adultery, (No. 350 of Daulby's doubtful Pieces), <i>very scarce</i>	1	4 4
<i>do</i>	378	The Mountebanks at a Fair, a composition of many figures, No. 355 of Daulby's doubtful Pieces, <i>but supposed to be a production of De Vlieger, it is etched with great spirit, and is very scarce</i>	1	— 16 —

PRINTS.

VARIA.

<i>W.</i>	379	Worlidge's Gems, <i>fine old impressions before the numbers, some proofs</i>	97	2 3
<i>Lloyd</i>	380	Middiman's Select Views—D. Allan's Etchings of the Man- ners of the Italians, &c.	44	6

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GRAVED BY BAUDET, VERY FINE - - - 8 1/4 1
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ments, &c. - - - 6 - 11 -

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do -*
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- 389 Two Portfolios, without leaves, *bound in russia, formerly*
Lord Bute's - - - - - 1 10 -
- do - 390 One ditto, larger ditto. - - - - - 14 -

PICTURE.

- 391 PORTRAIT OF REMBRANDT, *painted by himself*
just before his death. - - - - -

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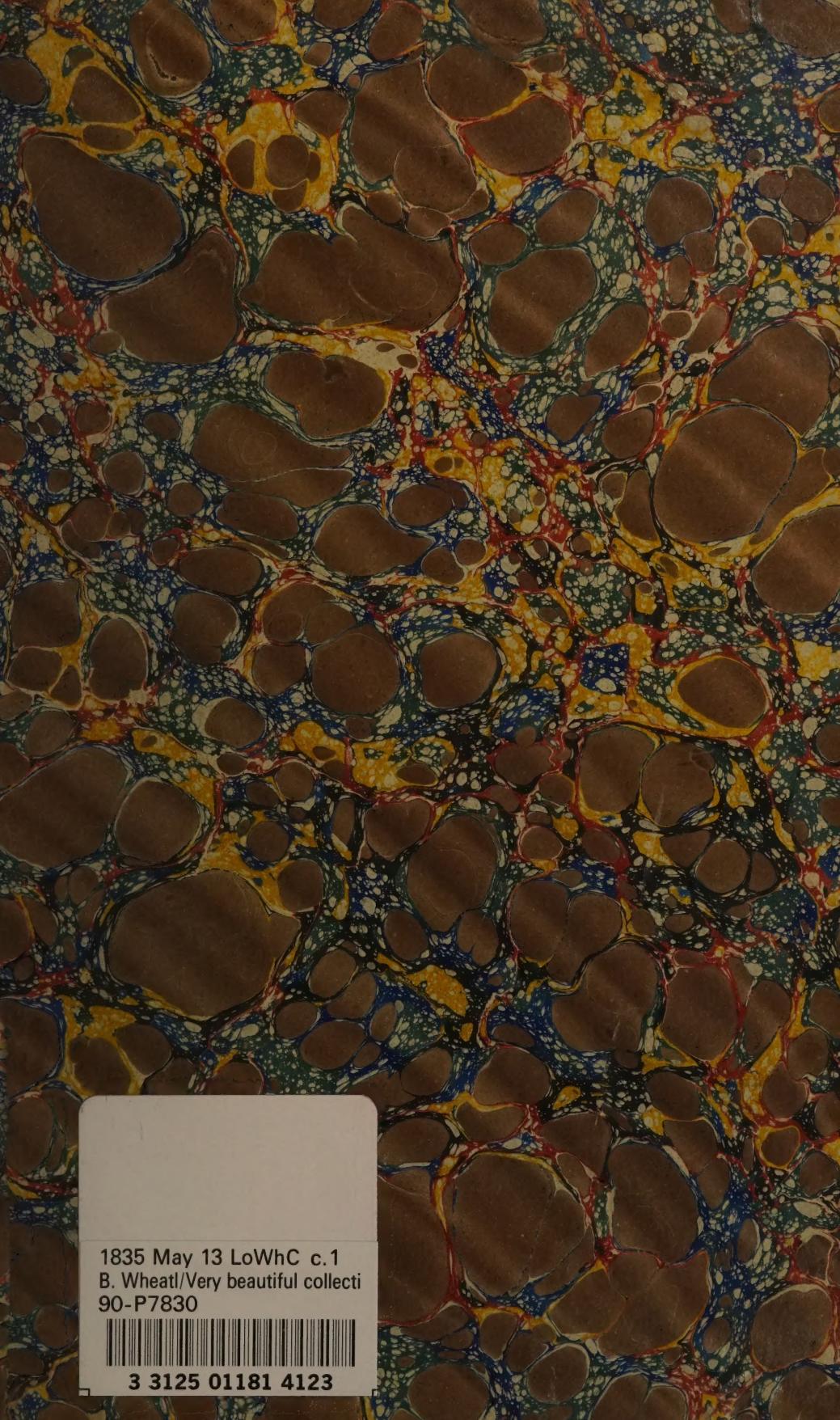
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